

12"

ORG 4 - LUDUS - The Visit

45 rpm. 4 tracks

Extension, improvisation, densely packed with ideas, information and influence. A woman in the world, magic and menstruation. A way of seeing and of playing.

LUDUS: The Visit (New Hormones 12" EP). Review the first Teardrop Explodes paragraph, delete & rewrite if desired, and then proceed here. 'The Visit' is too packed and involving to qualify as a leading edge on singles-ness; it contains more thought(s), falls, chances, challenges and victims than most long players you would be presented with these or any other days. The acutely feminine emphasis crossed throughout Linder's intriguing, disconcerting lyrics and wordsound is arranged and organised scrupulously, abstractly, with and in all the instrument noises. A differently productive Ludus altogether from one we saw.

live not so long ago.

Four pieces, finishing on a flourish with 'I Can't Swim I Have Nightmares', one of the most surprising 'songs' I've heard for a long while. Levels of sung language-use and response are deranged. Logical settings are confused. The restricting 'seriousness' of language is ignored and made fun of, Linder using her voice impatiently, desperately, unsettling pattern, shape and the sound of communication with gleeful deliberation, unformal abandon. 'The Visit' gets a Gertrude Stein gold ribbon for prose murder: sexuality, language and rhythm are slenderly, tenderly, shockingly dispersed. To mildly, wildly paraphrase some G.S. . . . You must hear with the most interest, the tunes that are silver and make mischief and make conscious unconscious rhymes. You must!!

NME-15 MARCH '80

ORG 6 - ERIC RANDOM - That's What I Like About Me

33 rpm. 4 tracks

Confusingly, "Single of the Week" in N.M.E., 18 October '80. Atmospheric, tape-treatments, rhythms. Live and studio material. Some people play it at 45 rpm.

SINGLE OF THE WEEK

ERIC RANDOM: That's What I Like About Me (New Hormones). Like Cabaret Voltaire, ex-Tiller Boy Eric Random fashions the unlikeliest of dance musics, from agonisingly desolate noises and pulsing programmed drumbeats. Using a variety of tapes ranging from CV-like voices to harshly metallic alloys, he achieves a sensurround effect that might have disturbing connotations, if it didn't have such a human base. Unlike the ugly manipulative music of Throbbing Gristle, Random's noise is as emotional as it's all-embracing.

'That's What I Like About Me' contains four samples co-produced by the Cabs' Stephen Mallinder, the best of which — 'Call Me' — is a broodingly slow piece set to a 'Wade In The Water'-like rhythm pattern. A great companion 12 inch to Cabaret Voltaire's 'Three Mantras' and almost as long.

NME
18 OCT '80



ORG 10 - DISLOCATION DANCE - Slip That Disc!

33 rpm. 8 tracks

Lively, tentative crossover. Seven band tunes plus "We Can Work It Out" to accompany housework and leisure. Produced by Stuart James for quiet parties, domestic discos. Foreground background music.

Dislocation Dance: "Slip That Disc" (New Hormones)

OK and then way. This is really good, firstly because with the exception of one indulgent arty mess ("Clari-net Source"), every track is immensely bouncy and delightful. Secondly cos I saw them live once and found them highly amusing too. (Fruit cans for drums!) The studio has done wonders for them, and vice versa.

The funk without the art. The dance without the fuck. The band without pretensions. Highly recommended for anyone with fallen arches. Protracted hearing could bring new spring into your step. Impress your friends, carry the record everywhere. Sleep with it. Masturbate with it under your bottom. For both sexes. Intoxicatus!

ZIGZAG #116
AUGUST '81

ORG 14 - GOD'S GIFT

45 rpm. 4 tracks

Live, studio and rehearsal tapes. Confronting war and religion with uncompromising, compelling noise. And confronting the listener. Frantic minority appeal, loud and extreme with (surprising?) strong sales.

GODS
GIFT